

COLLECTIONS MANAGEMENT POLICY FOR GUILD HALL MUSEUM

Mission:

The mission of Guild Hall in operating its Museum and Archives is to collect, exhibit, preserve, study, and interpret works of art and archival material relating to the “artists of the region”(defined below), and to provide related educational services for the purpose of increasing and enriching public knowledge. The Collections include paintings, sculptures, works on paper, and mixed-media artifacts, video as well as new formats documenting artistic expression, in addition to books, manuscripts, photographs, memorabilia, and ephemera documenting the activities of Guild Hall and the lives and works of regional artists.

Artist of the Region:

For the purposes of establishing the scope and acquisition focus of the Guild Hall Museum Permanent Collection, the term “artist of the region” is defined as an artist who now is, or in the past was, a property owner, full-time resident or seasonal resident with a studio in Eastern Long Island; or one who, creates or did create works of art while visiting or renting or whose work is related to the East End and its artistic history.

ACQUISITIONS

Definition:

For the purpose of this document, acquisition is defined as taking physical and legal custody of, and acknowledging receipt of, materials and objects for the Museum’s Permanent Collection.

Acquisition Criteria:

Museum objects and archival material must meet all of the following criteria before being acquired by the Museum:

1. The item must be consistent with the Collections Policy.
2. Objects will be protected and preserved under conditions consistent with professionally accepted standards.

3. The provenance of the materials must be legally documented.
4. The acquisition must be approved by the Museum Advisory Committee.
5. The title to all objects acquired shall be free and clear, without restriction of use or future disposition, unless otherwise arranged. Acquisition through gift or bequest should be unrestricted wherever possible. A request for copyright of works of art and archival materials will be made to the donor at the time of the gift.

Means of Acquisition:

Materials and objects may be acquired by purchase (by auction or other means), commission, bequest, gift, exchange and/or abandonment. No materials or objects shall be knowingly or willfully accepted or acquired which are known to have been illegally collected in the United States contrary to state law, federal law, regulation, treaty and/or convention.

Acquisition Procedure:

The authority to acquire artifacts and archival materials is delegated to the Museum Director/Chief Curator and the Executive Director, working through the Museum Advisory Committee within the confines of this Collection Policy. Museum acquisitions shall be made within the confines of available funds.

No staff, committee or Board Member may obligate the Museum to accept any material or object not consistent with the intent of this Policy. No staff or committee member shall offer appraisals of materials nor shall any staff or committee members reveal the Museum's insurance evaluations for the purpose of establishing a fair market value of gifts offered to the Museum.

Accessioning:

1. All Museum objects shall be assigned accession numbers corresponding to the year of acquisition and gift (e.g., 1972.3.27 represents the 27th item in the third gift of 1972.) Additional information to be recorded shall include title of work, date of execution, medium, size, provenance and method of acquisition.
2. Collection records shall be kept in accordance with accepted professional practices.
3. Collections shall be stored in a manner to provide optimum security and preservation. Objects, whether in use or in storage, shall be protected from life-shortening forces such as excessive heat, cold, humidity, dryness, dust, ultra-violet light, insects and improper

handling.

4. Works of art and archival documents in need of conservation shall be treated as soon as possible.
5. Conservation shall be performed only by qualified professionals using approved techniques and substances.
6. Gift agreements shall be made for all property received. The responsibility for securing appraisals and furnishing this information to government agencies, including the Internal Revenue Service, rests with the donor. A letter of thanks to the donor, along with any pertinent information relative to the IRS documentation, will serve as the official receipt for the donor's purposes. These documents will set forth an adequate description of the objects involved and the conditions of transfer. The letter of thanks shall include the statement that the gift is unconditional, unless restriction have been agreed to by the mutual agreement of the Museum and the donor.

DEACCESSIONING

Definition:

Deaccessioning is *the process of removing permanently from the Collections accessioned Museum objects and archival materials*. The deaccession process shall be cautious, and executed only in accordance with ethical standards and procedures.

Disposal of collections through sale, trade or research activities is solely for the advancement of the museum's mission. Definition According to the AAM Code of Ethics for Museums, funds realized from the sale of deaccessioned items may be used only for "acquisition or direct care of collections." Thus, when an object is sold, the funds generated should be used to either: •replace the object with another that has relevance, importance or use to the museum's mission (acquisition) •invest in the existing collections by enhancing their life, usefulness or quality and thereby ensuring they will continue to benefit the public (direct care).

Deaccessioning Criteria:

An artifact being considered for deaccessioning must meet at least one of the following criteria:

1. The artifact is outside the scope of the character or purpose of the Museum and inconsistent with its Collections Policy (see definition of "artists of the region").
2. The artifact lacks physical integrity and is beyond repair.

3. The artifact has failed to retain its identity or authenticity.
4. The artifact has been lost or stolen and remains lost for longer than two years.
5. The Museum is unable to preserve it properly.
6. The artifact is a duplicate of another object in the Permanent Collection.
7. The artifact has doubtful potential utilization in the foreseeable future.
8. The artifact must have been in the possession of the Museum for at least two years.
9. Works of art by living artists will not be deaccessioned during the artist's lifetime. However, such a work can be traded for another work by the artist with the artist's consent.

Steps For Deaccessioning:

1. The Museum Director recommends to the Executive Director that a work of art be deaccessioned. If they agree, the following steps are taken:
2. The Museum Advisory Committee is presented with the Executive Director and Museum Directors recommendation. A majority vote in favor of the resolution will mean that the disposal of the object will proceed.
3. The Museum ascertains, generally with the advice of legal counsel, that there is no legal restriction against disposal. The Museum will consistently honor legal restrictions attached to the gift or bequest of any work of art. In addition, requests which do not impose any legal obligation accompanying the bequest or gift of any work of art will be respected to the extent feasible, unless modified by the donor or, if the donor is not living, the donor's heirs or legal representatives, on notice to the Attorney General of the State of New York.
5. The object is appraised by an independent consultant, dealer, or auction house if the Museum Director and Executive Director believe that the artifact is worth at least \$10,000.
6. If the artifact is valued at less than \$10,000, the vote on deaccessioning by the Museum Advisory Committee is final.
7. If the object has been valued at over \$10,000, then the vote by the Museum Advisory Committee is a recommendation and must be ratified by the Executive Committee of the Board of Trustees and voted upon by the Board of Trustees. A majority vote in favor of the recommendation will carry the resolution.

8. After an object has been deaccessioned, there is a time frame of 45 days for the Chair of the Board of Trustees, the Executive Director and the Museum Director to re-evaluate the decision, taking once again into consideration all factors leading to the decision to place the object in the deaccession status.

Disposal:

1. Deaccessioned property shall be disposed of in a manner appropriate and beneficial to the institution. Deaccessioned objects will be sold publicly at auction and only in a manner that will protect the interests, objectives and legal status of the institution. Consideration will be given to placing the object, through gift, exchange or sale, in another Museum.
2. Deaccessioned objects may not be sold directly or otherwise be given to the Museum's employees, officers, Trustees or committee members or to their representatives.
3. In the case of a work of art by a living artist, consideration must be given to notifying the artist; the option of doing an exchange with the artist may be exercised.
4. In all cases, irrespective of value, the sale or exchange of the object is reported to the next meeting of the Board of Trustees and Museum Advisory Committee following receipt of all funds or the completion of exchange.
4. Proceeds (principal and interest) derived from the deaccessioning of any property from the Collection of a Museum shall be placed either in a temporarily restricted fund to be used for the acquisition, preservation, protection or care of Collections, or in a permanently restricted fund, the earnings of which shall be used only for acquisition, preservation, protection or direct care of collections (see Direct Care of Collections below). In no event shall proceeds derived from the deaccessioning of any property from the Collection be used for purposes other than the acquisition, preservation, and protection or direct care of collections. Acknowledgment of the original donor shall be maintained through subsequent use of funds resulting from such sale reinvested in Collection properties. Proceeds may not be used for any other purpose other than that described above unless the Museum has been granted a waiver from the Board of Regents. Similarly, funds (principal and interest) received from insurance claims for the loss of a work of art must be used only for the acquisition of works of art.

DIRECT CARE OF COLLECTIONS

Proceeds from funds received from the deaccessioning of works from the collection can be used for the Direct Care of the Collection.

Guild Hall Museum defines Direct Care of the Collection (“Direct Care”) as activities that enhance the life, usefulness, or quality of the collection, thereby ensuring that it will continue to benefit the public for years to come. The very reason the Museum engages in these activities is to properly care for and preserve the physical integrity of artwork in the collection for future generations. Activities that constitute direct care of the collection generally fall into the following categories: (A) creating a proper environment for storing and displaying artwork to protect it from damage and deterioration; (B) conserving artwork to restore and/or maintain its physical condition; (C) researching the history of an artwork to identify and understand appropriate conservation methods for the work; (D) documenting the condition of an artwork for archival purposes to help inform conservation requirements for the current and future preservation of the work; and (E) taking appropriate measures for the safe installation, de-installation, and transport of an artwork in a manner that safeguards the physical condition of the work. Direct Care activities and related expenses may include direct costs of storage, such as storing artwork both on-site and in off-site rented storage facilities, including the cost of constructing and outfitting an art storage facility and maintaining the climate; storage furniture; and archival storage materials. They may also include direct costs related to daily care and conservation of, and research on, objects in the Museum’s collection, including staffing (conservators, photographers, curators, registrars, and art handlers); consultants, independent contractors, or other third-party specialists; supplies/materials; IT/migration costs associated with the preservation of digital and other time-based media works; specific environments and microclimates and costs associated with special handling requirements; and climate monitoring equipment dedicated specifically for the proper preservation, protection, and care of the collection.

Procedure for Determining Use of Funds

Each of the foregoing activities has been analyzed using tools provided by the American Alliance of Museums in its white paper *Direct Care of Collections: Ethics, Guidelines and Recommendations* (April 2016; revised March 2019). To the extent that, after further review and application of such tools, the Museum identifies additional categories of activities constituting Direct Care, it will revise its Direct Care of the Collection Policy to reflect such changes.

DISPOSITION OF NON-ACCESSIONED MATERIALS

Definition:

Non-accessioned materials (Guild Hall “Art Properties,” “Study Collection,” and abandoned items) are those items belonging to the Museum which (1) do not fall within the Collection Policy guidelines; (2) are part of a bequest but are not needed to further the museum’s mission; (3) are not worthy either by their physical state or nature to be accessioned as part of the Permanent Collection. A list of non-accessioned artifacts will be kept in the permanent files. The recommendation for the disposal of non-accessioned materials will be made by the Museum Director and Executive Director to the Museum Advisory Committee.

Disposal of non-accessioned material may be: (1) sold with funds accruing to the benefit of the Collections; (2) given by gift or exchange to another tax-exempt educational institution; (3) destroyed.

The Museum does not sanction the sale or gift of non-accessioned items to its employees, officers, or trustees, or to their representatives. Under certain circumstances, non-accessioned objects may be accessioned into the Permanent Collection upon the recommendation of the Curator to the Museum Advisory Committee.

ARCHIVES

Definition:

The Guild Hall Archives are comprised of the permanent records of the institution which are of historic and legal significance. Archival material includes, but is not limited to, departmental records, correspondence, photographs, legal documents, and ephemera. The Archives provides a permanent record of the Museum, Theater, and educational programming and activities.

Records Management:

The timely disposal or transfer of unnecessary records is important to ensuring the preservation of the archival materials. The Archivist/Registrar (or assigned personnel), with the advice of the Museum Director, the Director of the John Drew Theater, the Director of Education, and the Executive Director, determines which records are of sufficient historical value to warrant permanent preservation after they are no longer relevant to the Museum’s current activities. Whenever necessary, the advice of the Board of Trustees and legal counsel is also sought. Schedules authorizing periodic disposal of records, future review of records, and the transfer of materials to the Archives will be devised by the Archivist/Registrar in consultation with the Executive Director and the department heads.

The archivist will preserve the Archives according to: (a) guidelines for weeding records; and (b) guidelines for preparing records for storage. Guidelines for Weeding Records will be issued by the Archivist outlining those items that are not relevant for archival retention. The Guidelines for Preparing

Records for Storage will specify the appropriate means of storage, filing and inventory.

Access to the Archives

With the consent and supervision of the Archivist, records more than ten years old may be viewed by outside scholars. Selected records, less than ten years old, may require the consent of the Department Head and the Executive Director. Certain information, such as condition, prices, and insurance values of works of art are not available to outside users. Records pertaining to anonymous donors, fundraising, personnel, and Board of Trustee meetings are confidential.

ACCESS TO THE COLLECTION

The Museum believes the Collection should be used to advance knowledge and therefore it should be accessible, whenever possible, to serious students and scholars for research. Access to the Collections is and therefore it should be secondary to preservation of the Collections.

Procedure for access to the Collection will be:

1. A written request by the person(s) stating the (a) purpose for access and anticipated use of their research, (b) need for access.
2. Authorization for access will be given/or denied by the Museum Director and/or Executive Director.
3. Persons wishing to use, publish or reproduce objects or archival materials, in whole or in part, must (a) adhere to all copyright designations; (b) enter into a licensing agreement with the Museum.
4. No item from the Collection may be removed from the premises without permission from the Museum Advisory Committee, and in accordance with the Loan Policy.

For access to archival materials not in the Permanent Collection of the Museum, please refer to the separate "Archives" heading.

PRESERVATION

The Museum maintains that the care and conservation of the Collection, which includes artworks and archival material, shall be of primary importance.

Preservation and Conservation are maintained in the following order:

1. Works in danger of deterioration or otherwise imperiled will be treated first.

2. Works that require cosmetic treatment will follow.
3. Works in need of stabilization (re-keying, frame security, glazing, etc.) will be treated last.

These priorities have been established by conservation consultants to the Museum. It is the Museum's practice to follow these recommendations.

LOANS

Loans from the Museum:

All works, including books, periodicals, maps and manuscripts, and other archival material owned by the Museum may not be taken from the premises of the Museum for any reason, except with the approval of the Museum Advisory Committee.

Other property of the Museum may be loaned to Museums or other institutions under the following guidelines:

1. The Museum Advisory Committee may approve the exhibition, or temporary loan, of Museum property for a period not to exceed the agreed upon exhibition dates outlined in the loan form. At the end of the scheduled time. The privilege of renewal shall be executed if the Executive Director so recommends.
2. The Museum Advisory Committee may approve loans to museums and other institutions by a majority vote.
3. The borrower must provide a Standard Facilities Report that is acceptable to the Museum Director and Executive Director.
4. The borrower must provide wall to wall insurance coverage for all objects borrowed from the Museum.
5. Each such loan shall be in accord with any restrictions limiting the works of art from the Collection that, for example, are fragile or subject to deterioration.
6. The Museum Advisory Committee will receive a list of proposed loans, including a description of the work(s), the identity of the borrower(s) and the duration and purpose of the loan(s). The Committee shall have the authority to approve or deny these loans by a majority vote.
7. The Museum Advisory Committee shall forward to the Trustees for consideration details of all loans from Guild Hall if the value and condition of such loans require special consideration.
8. In any decision about a proposed loan from the collection, the intellectual merit, and educational benefits, as well as the protection of the work of art, must be primary

considerations, rather than possible financial gain.

The Museum Director and Registrar shall maintain a record and systematic follow-up of all Museum property on loan, and suitable notations shall be made on the inventory of the holdings. A "Museum Loan Agreement" must be signed by the borrower and the Museum.

Loans to the Museum:

The Museum will accept loaned items usually for an agreed upon period for specific exhibitions. Special arrangements may be made for long-term loans with written consent of the owner, who may also be requested to carry insurance on the item(s). If an item is left over ten years without contact or written renewal from the owner or the heirs for the return of the item(s), the Museum will consider the item(s) abandoned and will accession the item(s) into the Collection or dispose of it according to the Non-Accession Policy.